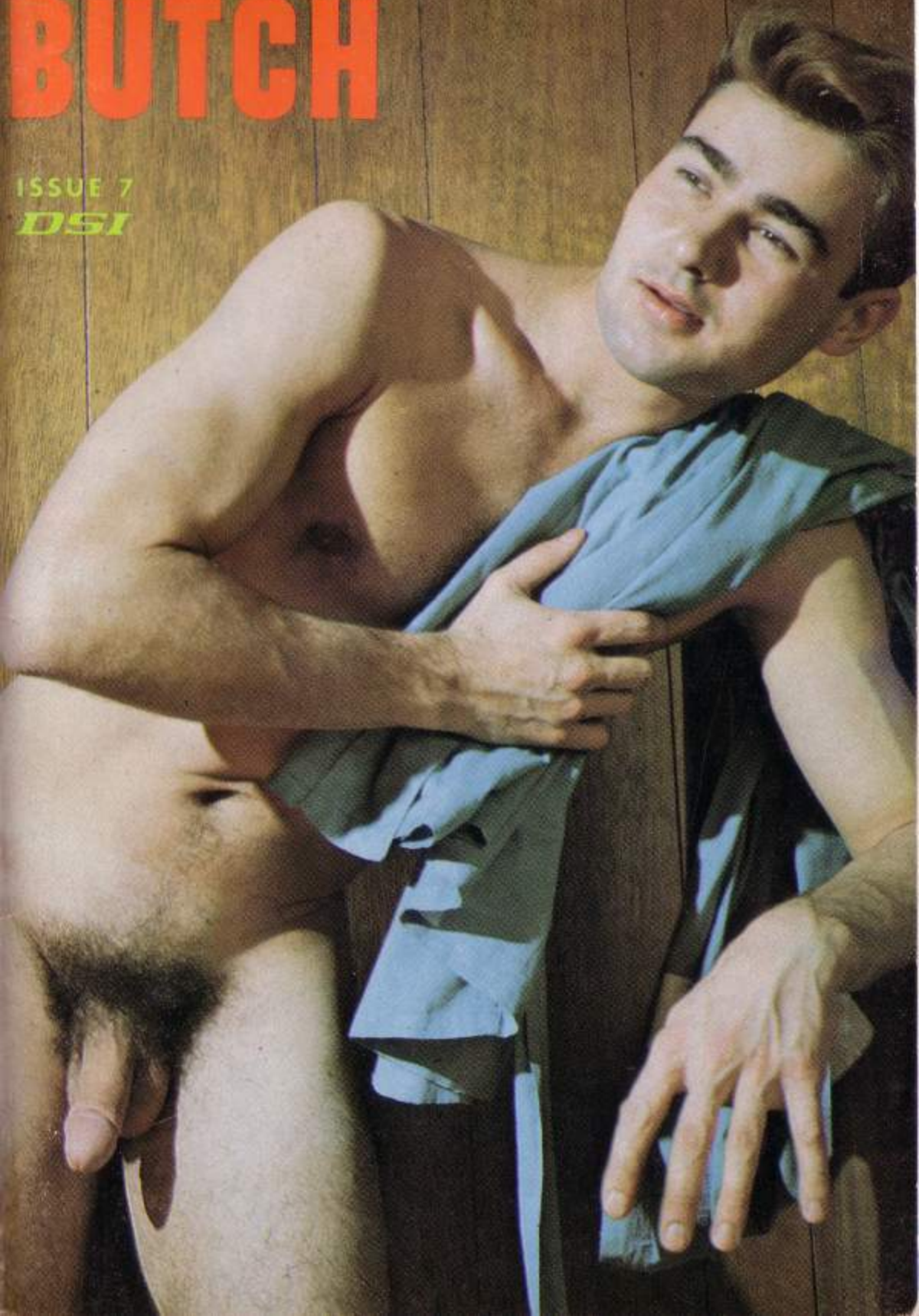


the male nude in photo

BUTCH

ISSUE 7

DSI



Do You Have These Six Issues?

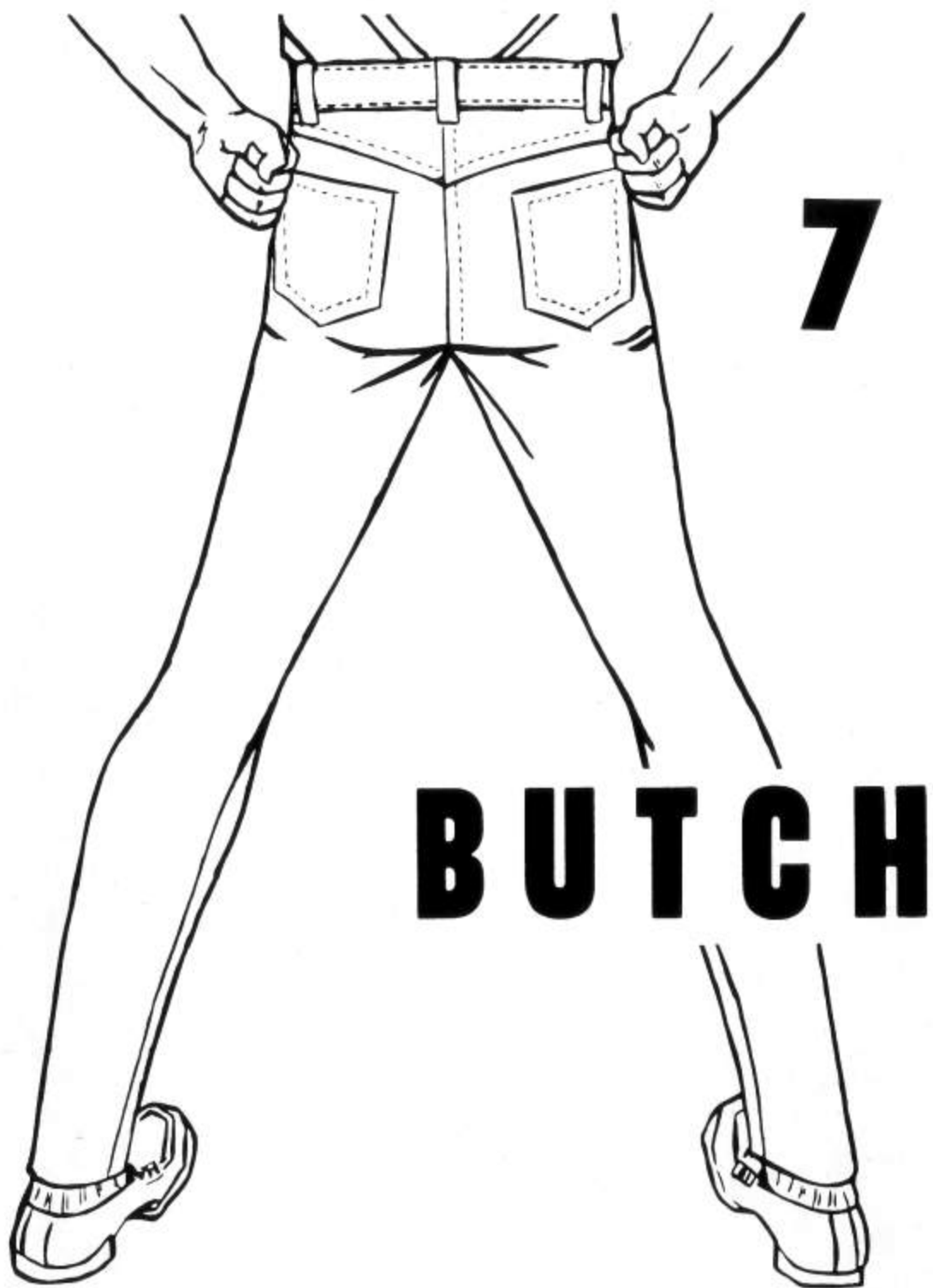


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BUTCH

the male figure in photo and drawing





Today, we are seeing the acceptance of photography as one of the finer arts, with the hanging of photographs in countless museums and art galleries throughout the world. It has been an up-hill battle, but it has proved there is more to photography than just the mechanics. Feeling, sensitivity, creativity are needed to produce a truly capable artist-photographer.

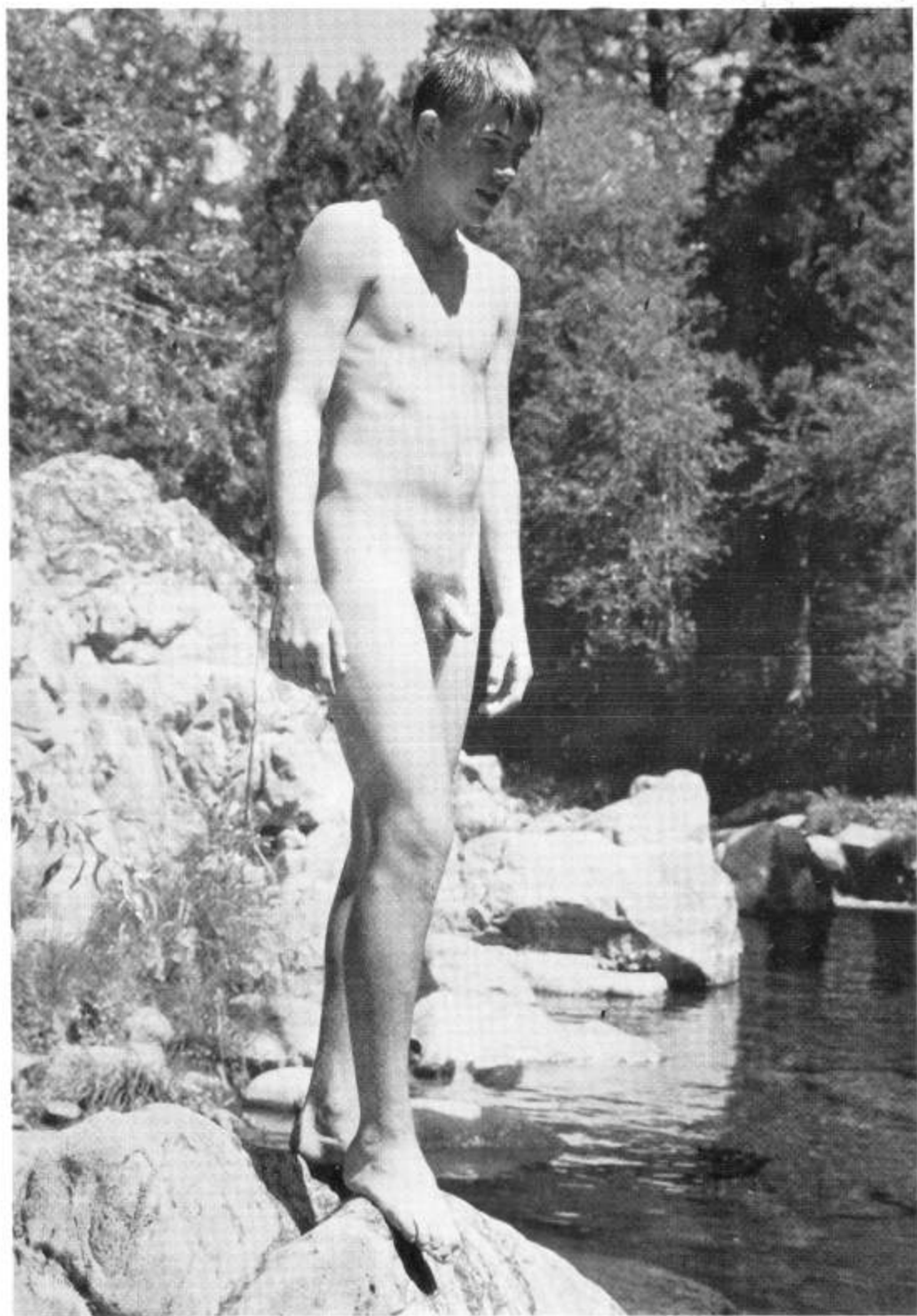
Select Models Carefully

A photographer rarely works alone. He needs the inspiration and cooperation of his model. The model must be in tune with the photographer's thoughts about how the picture should be made. Forget about the models who feel they are doing you a favor by taking off their clothes. Find models who are interested in you and your work. This doesn't mean the model should know anything about photography. But he should know how to display his body in pose and movement, and how to change his facial expressions to suit the mood of the picture.

What Is An Ideal Model?

Physically, the ideal model is one with a well-proportioned body. The waist must be slim and at least ten inches smaller than the chest. Thick legs or ankles are out. The height of the model is unimportant but he should be reasonably attractive. Particular emphasis should be placed on the model's nose and profile because many of your photographs will be made with the model's face turned slightly away from the camera or in profile. The model must, in all cases, feel natural about posing in the nude.

When you have the model of your choice, the next thought must be that of location. Where will you do your photography? Whether you choose your home, apartment, a private studio, the woods, or a beach, it should be a spot where you can have complete privacy without fear of invasion by outsiders.







equal knowledge of the fundamentals of photography, either sex can make excellent pictures of the male nude. The difference lies in creativity, of which neither sex has a monopoly. Many male models, however, have told me that they feel much more at ease posing in the nude for another man.

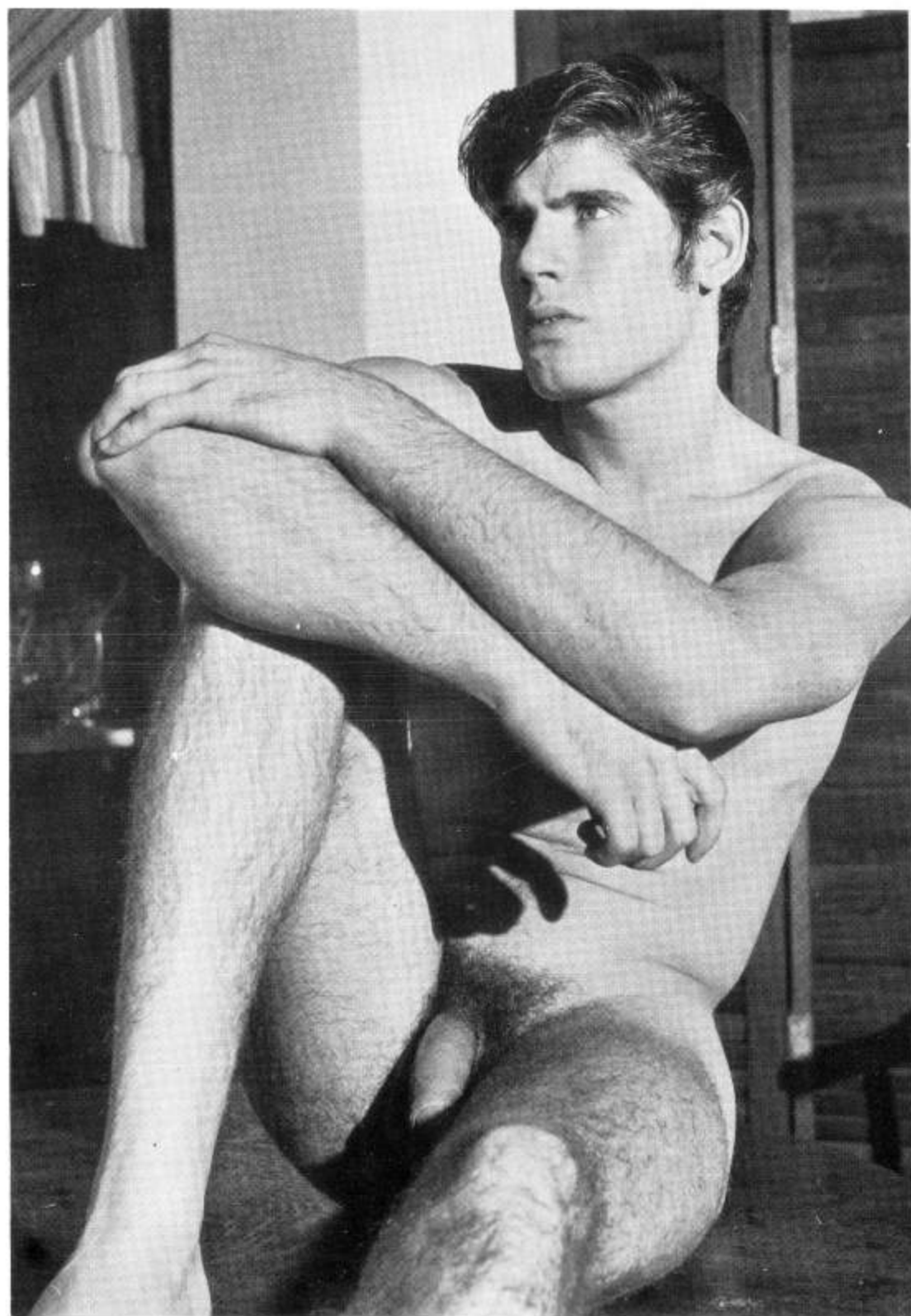
What Camera Should I Use?

My favorite camera for this work is a Rollei because it is light to carry, operates quickly, and uses film large enough to make grainless enlargements. I always carry two cameras, one loaded with color and the other with black-and-white film. Also, seeing the picture right side up in your viewfinder is a big help in composition. I often find myself using the Rollei to set up a picture when I have to shoot it with another camera.

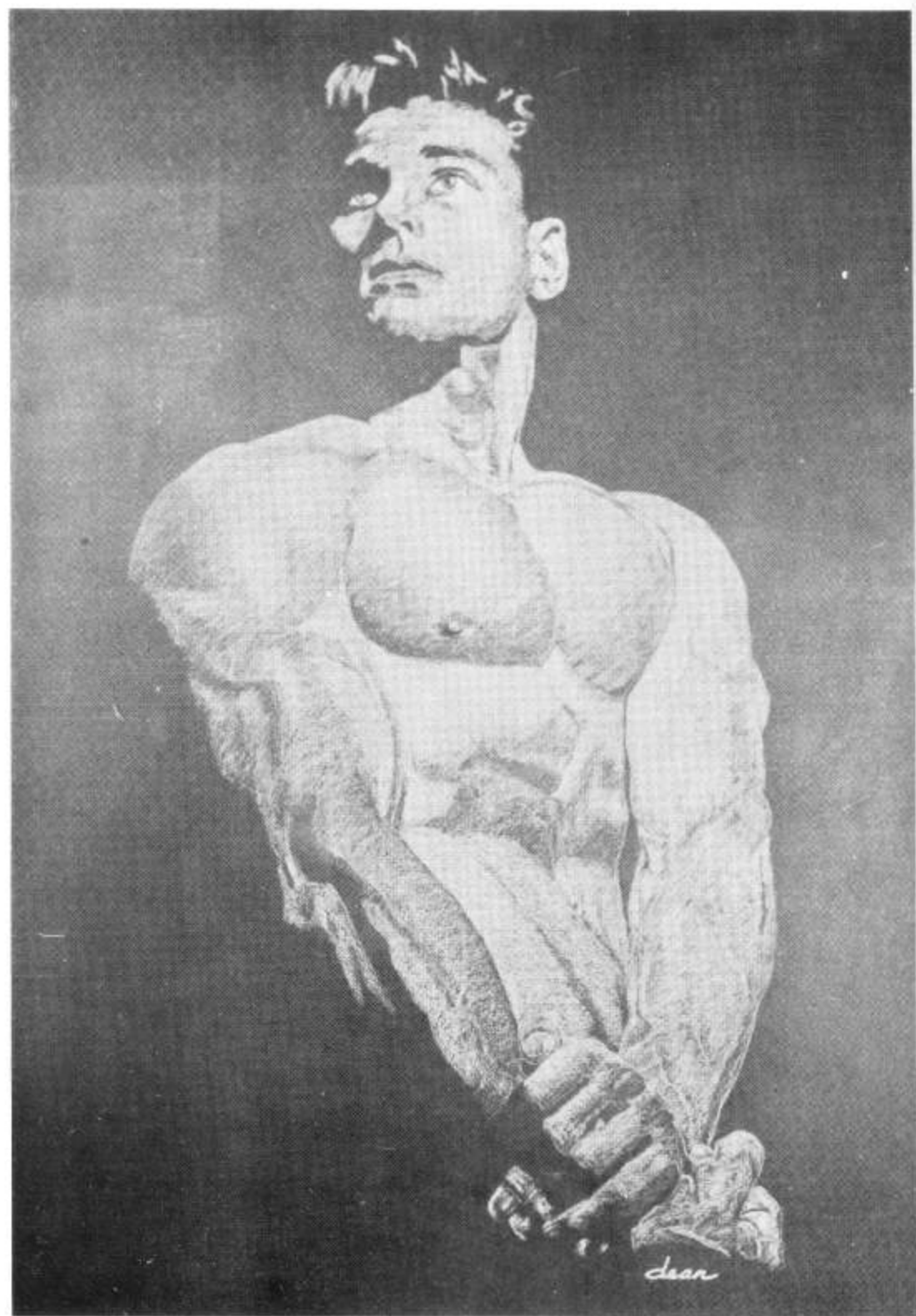
For any artist to create, he must be inspired. Inspiration comes in many ways for many different individuals. Some persons get inspiration from hearing beautiful music or visiting an art museum. Many photographers are inspired by the physical perfection of his models or the fact that it is a new model today. The biggest help is a particularly beautiful location in which to work. Such a location almost suggests ideas and poses just by looking at it. An ideal location is a secluded garden patio, an elegant home set back from the street, or a long stretch of deserted beach with rocks and pieces of driftwood.

Beauty is everywhere around us. As long as there are lovers of beauty, there will be reproductions of the nude figure, whether it be in stone, in paint, or on film.

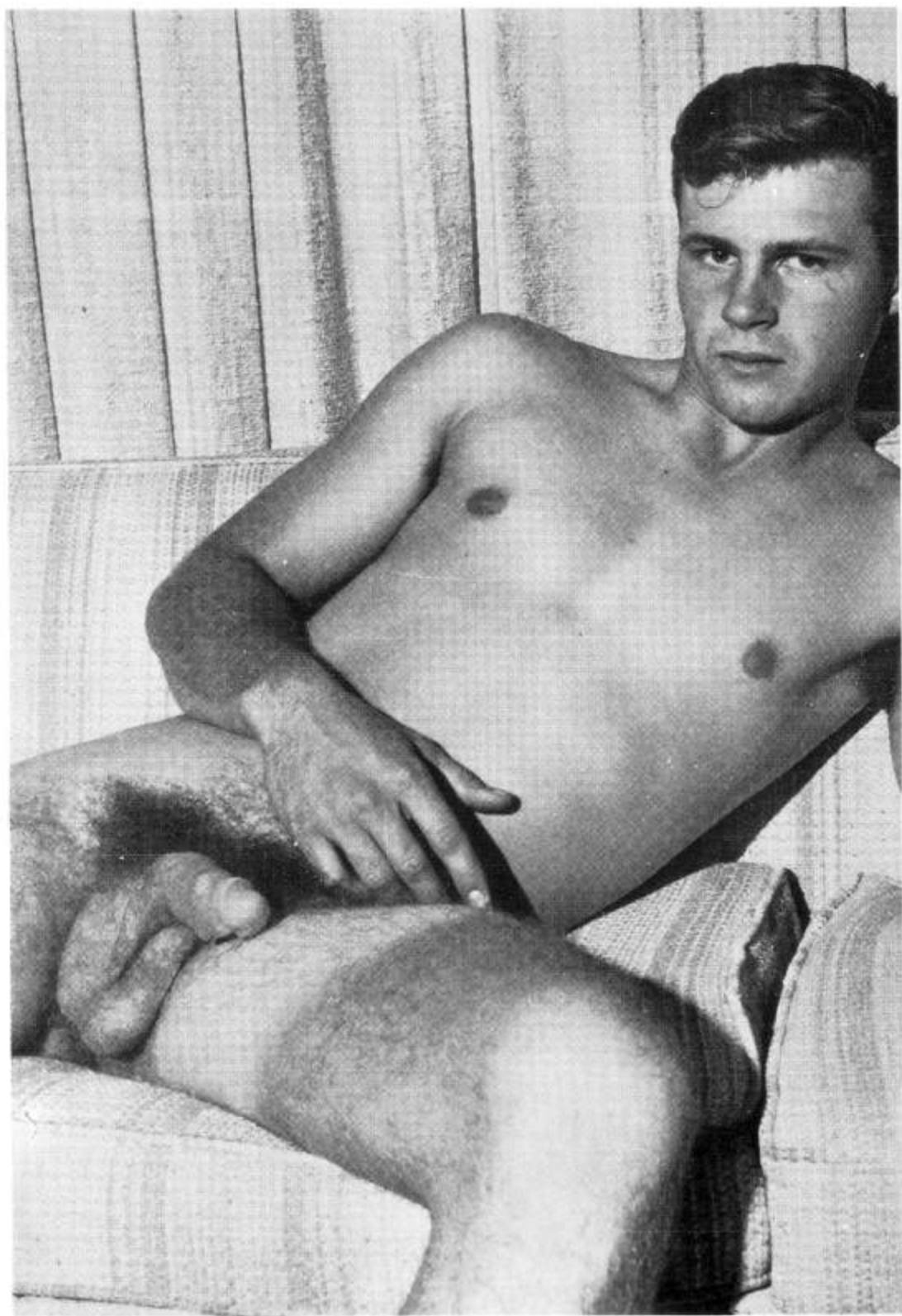
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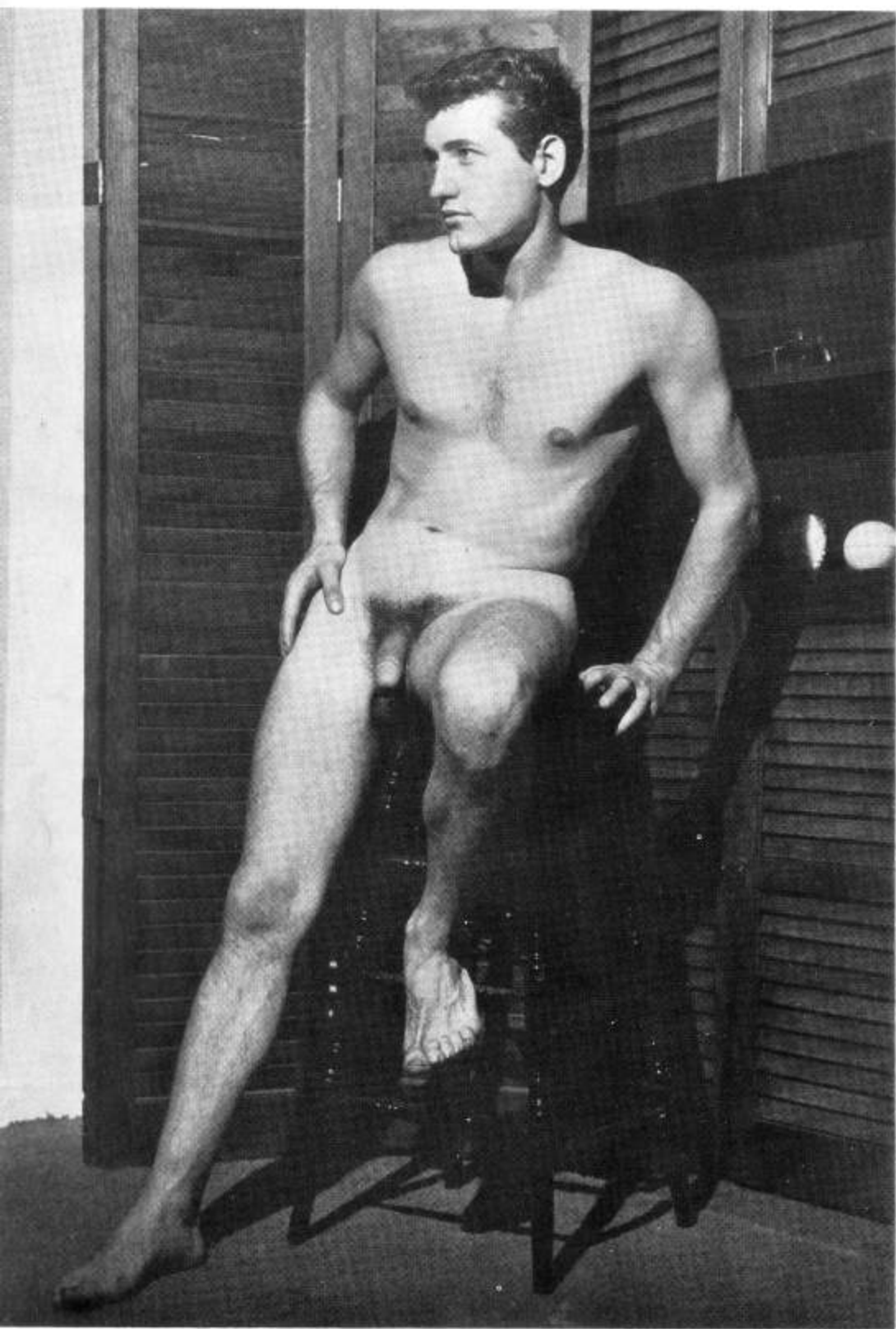




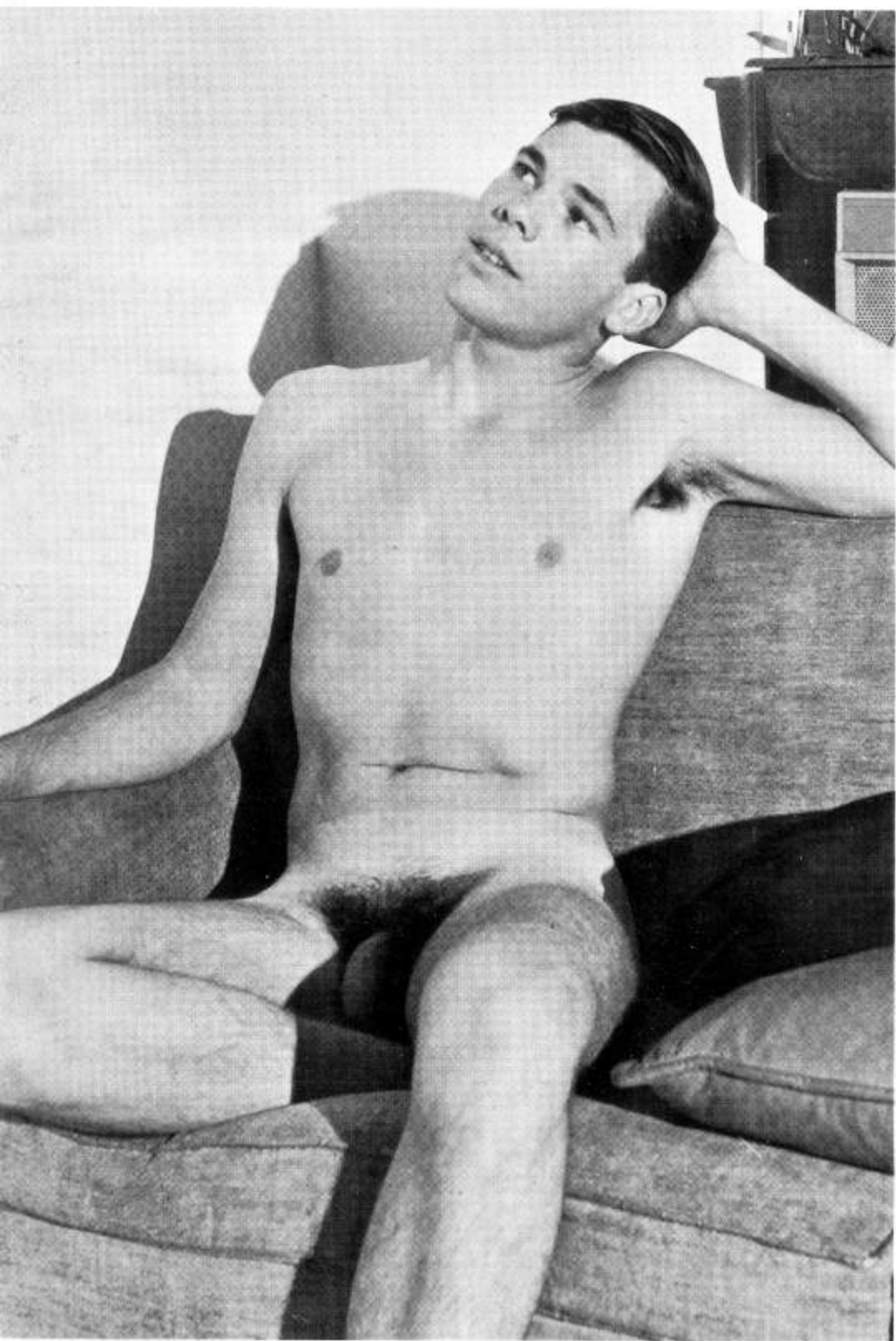


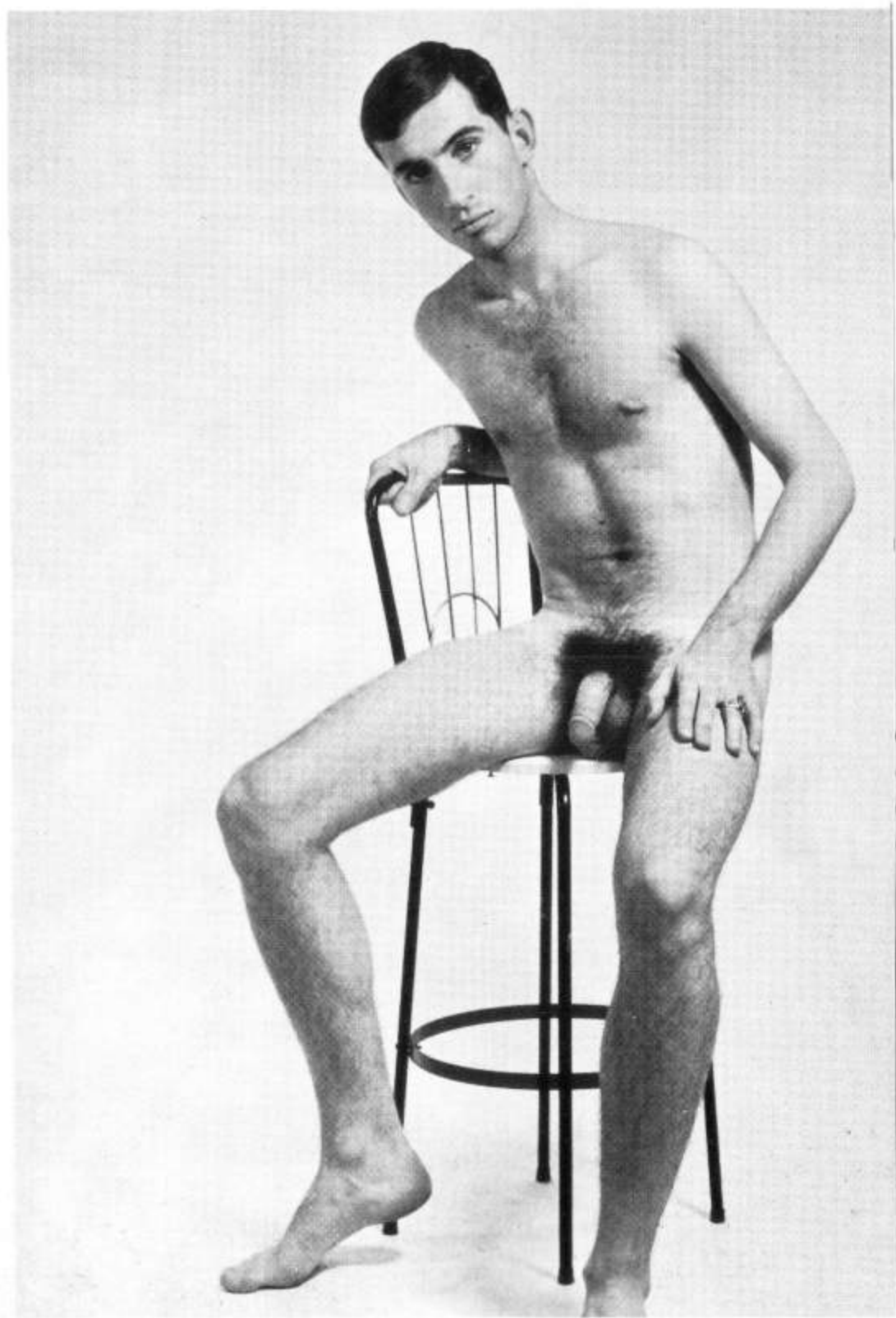










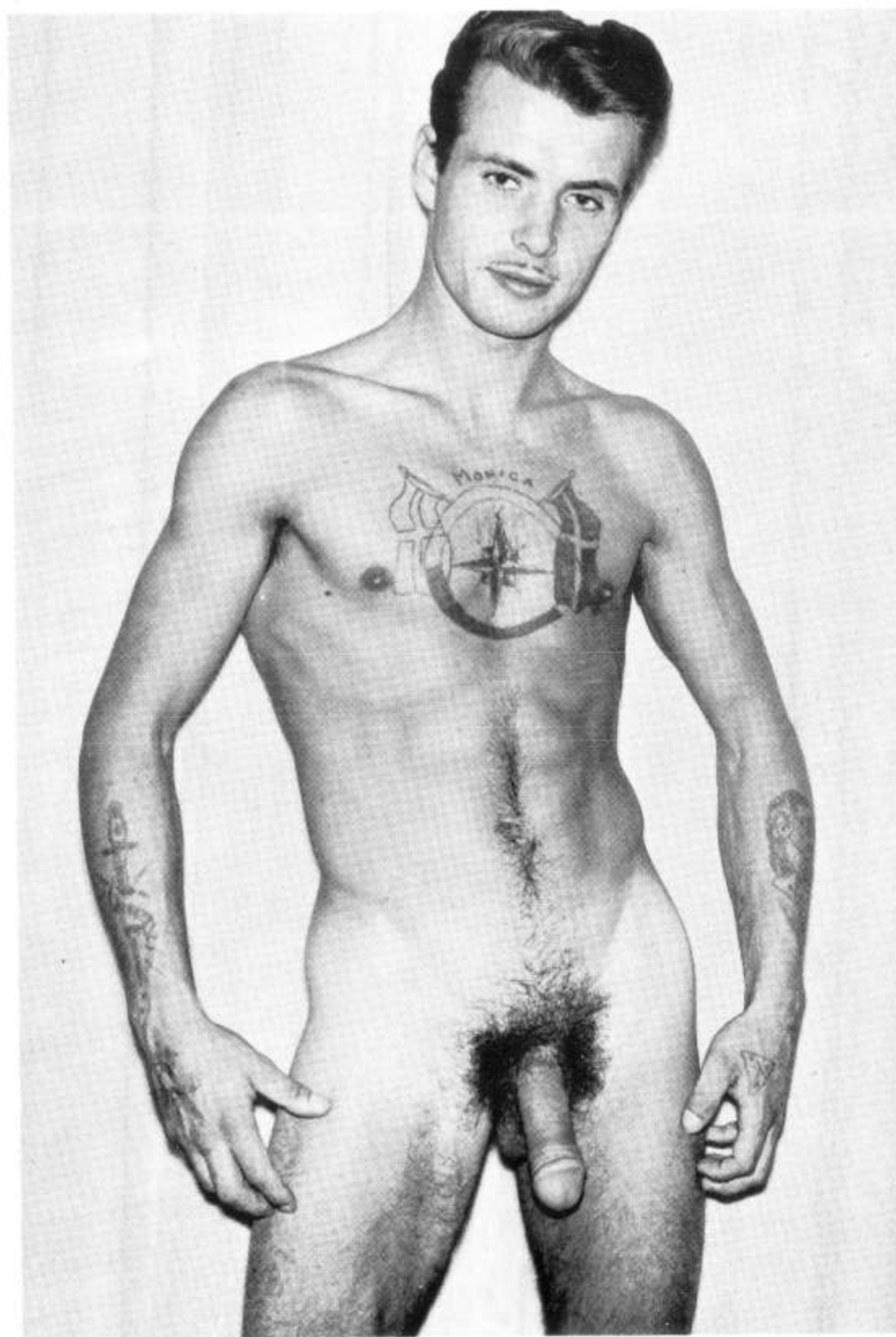


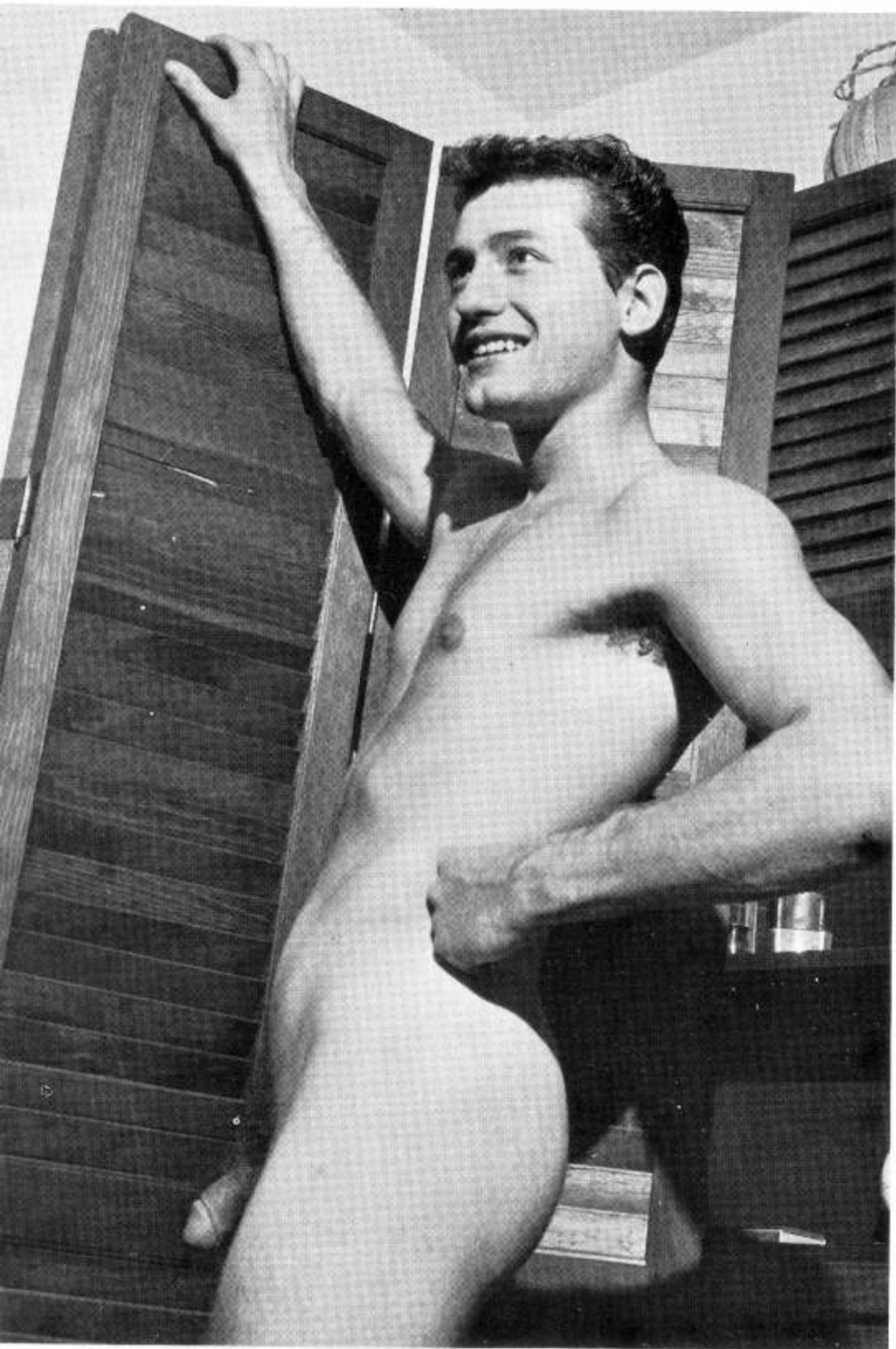


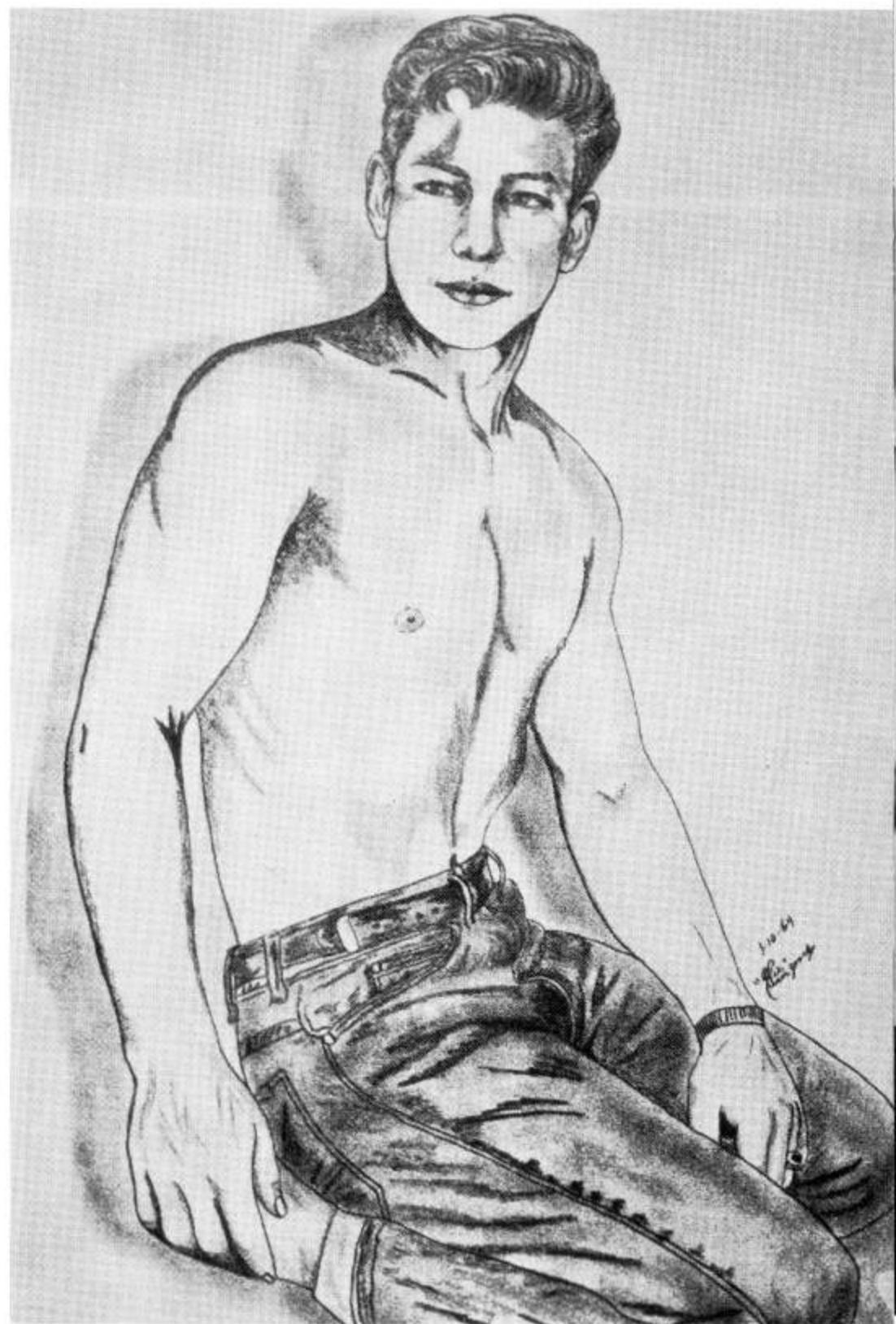


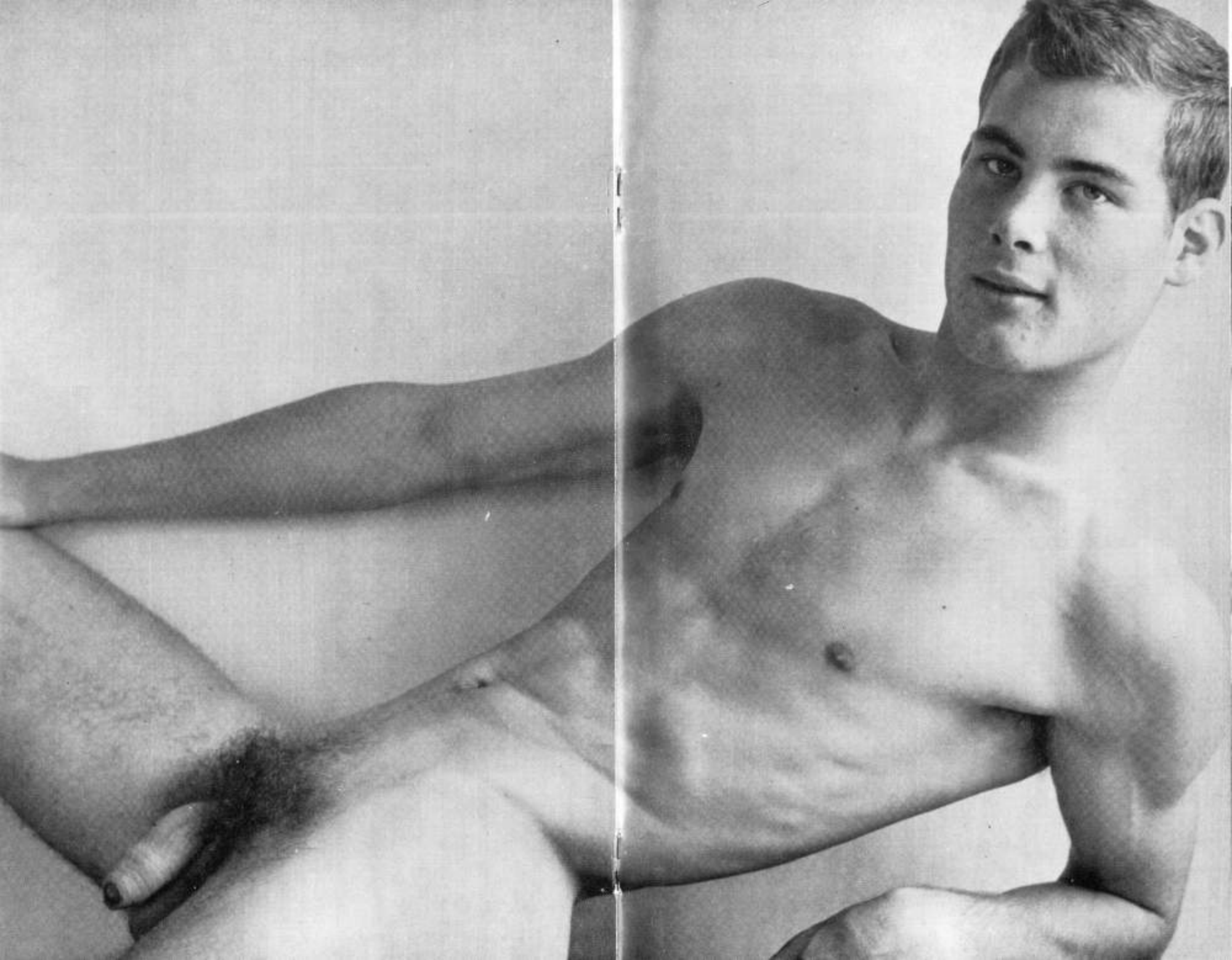
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Jack Burke



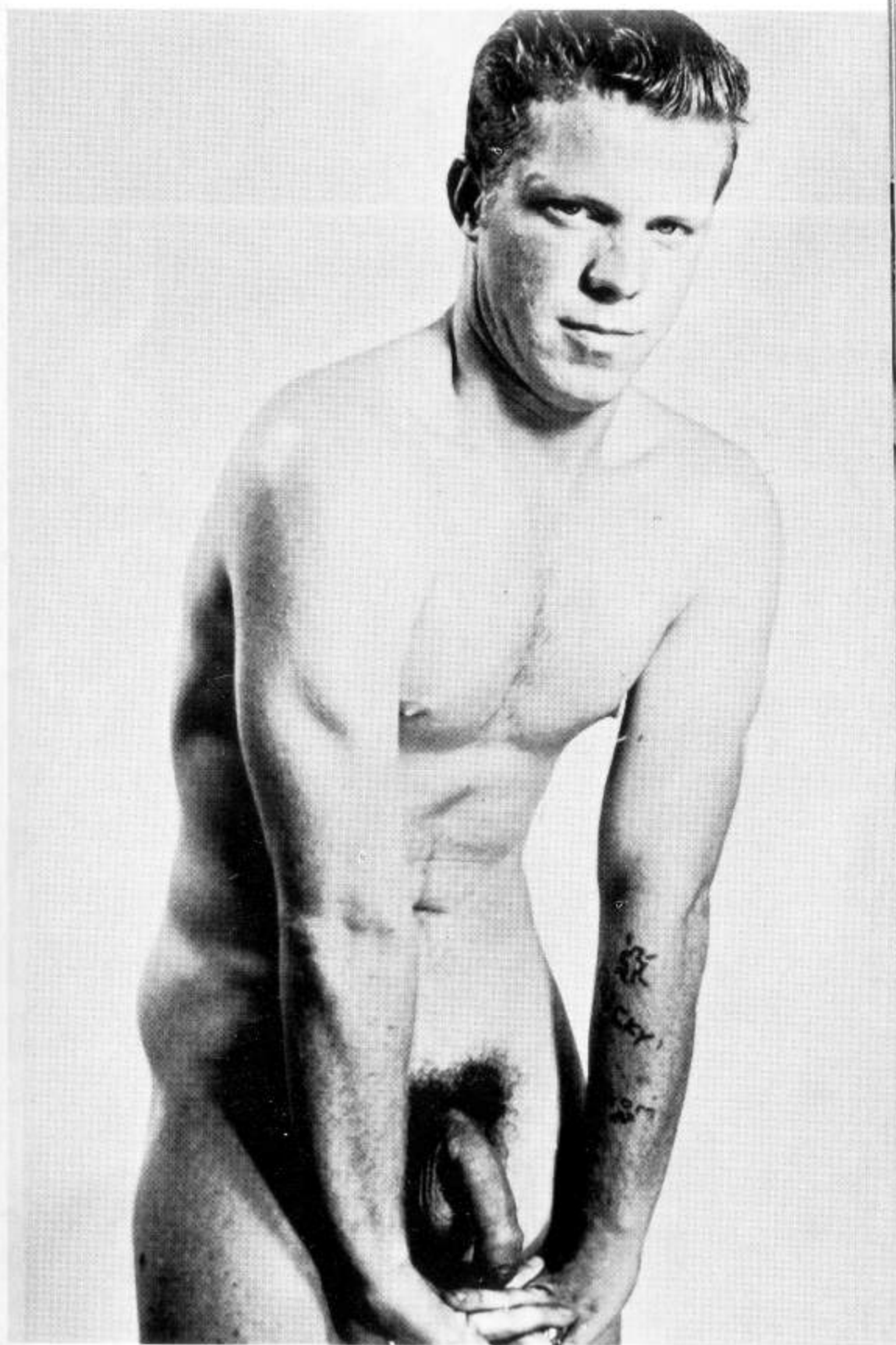


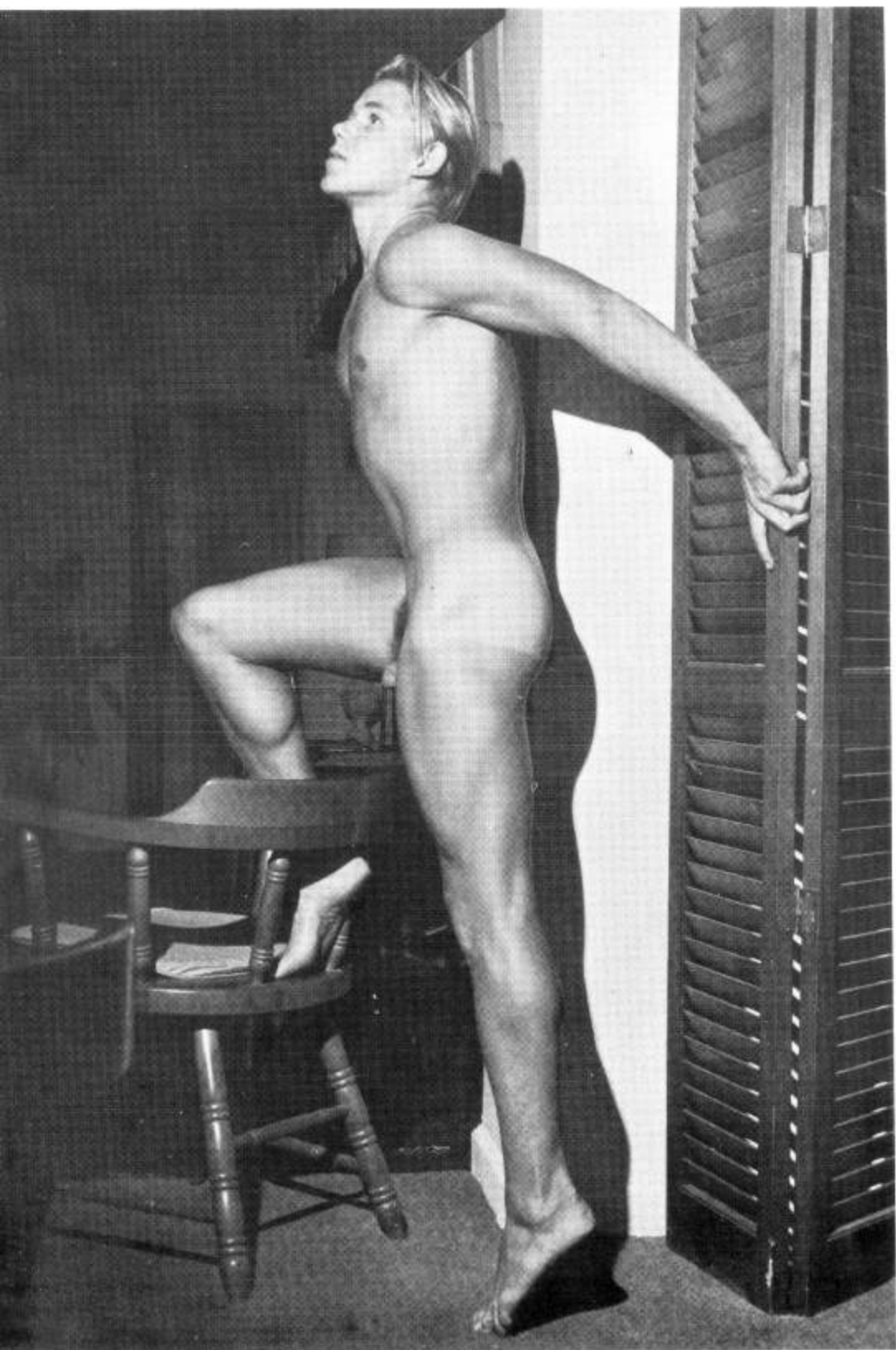






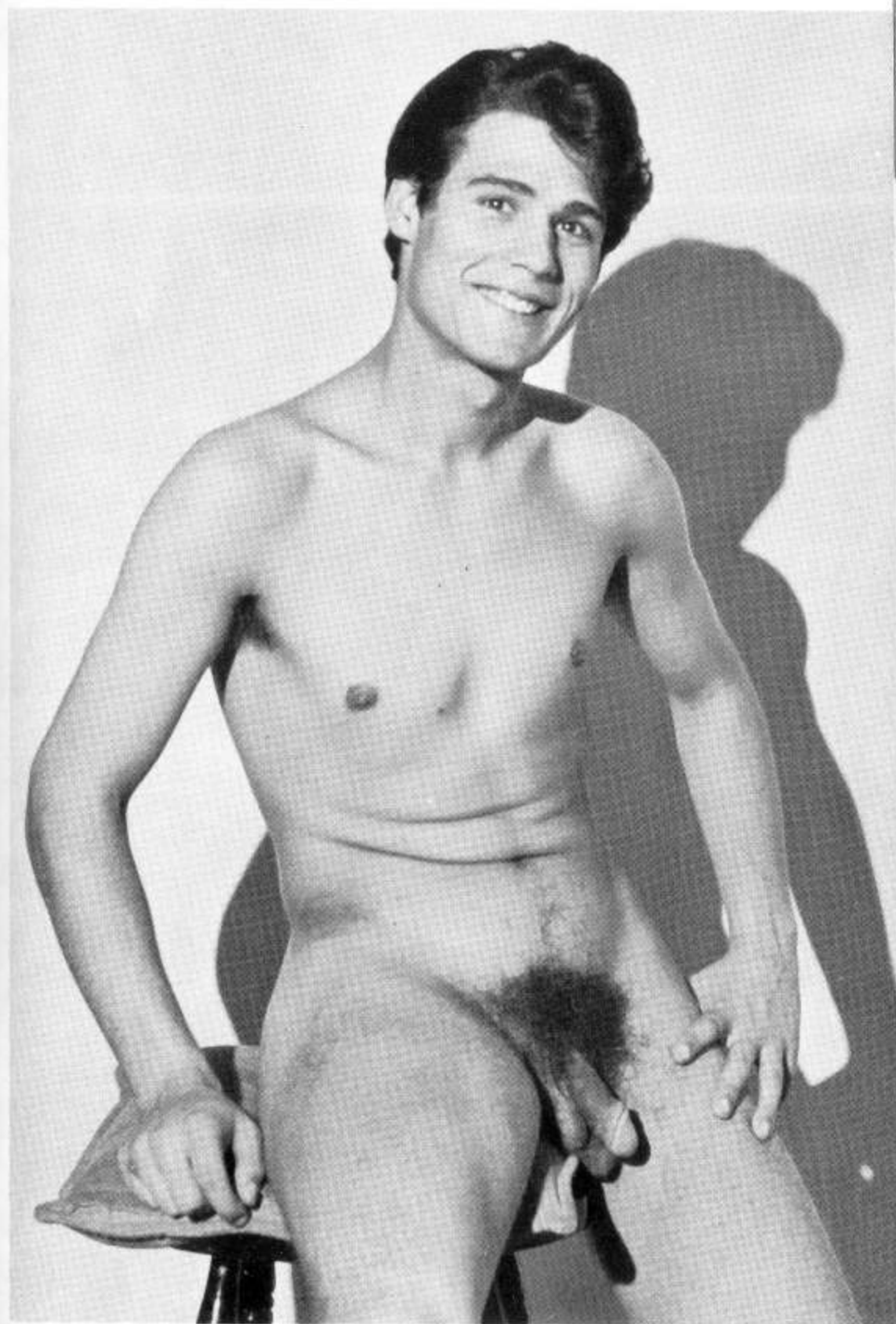






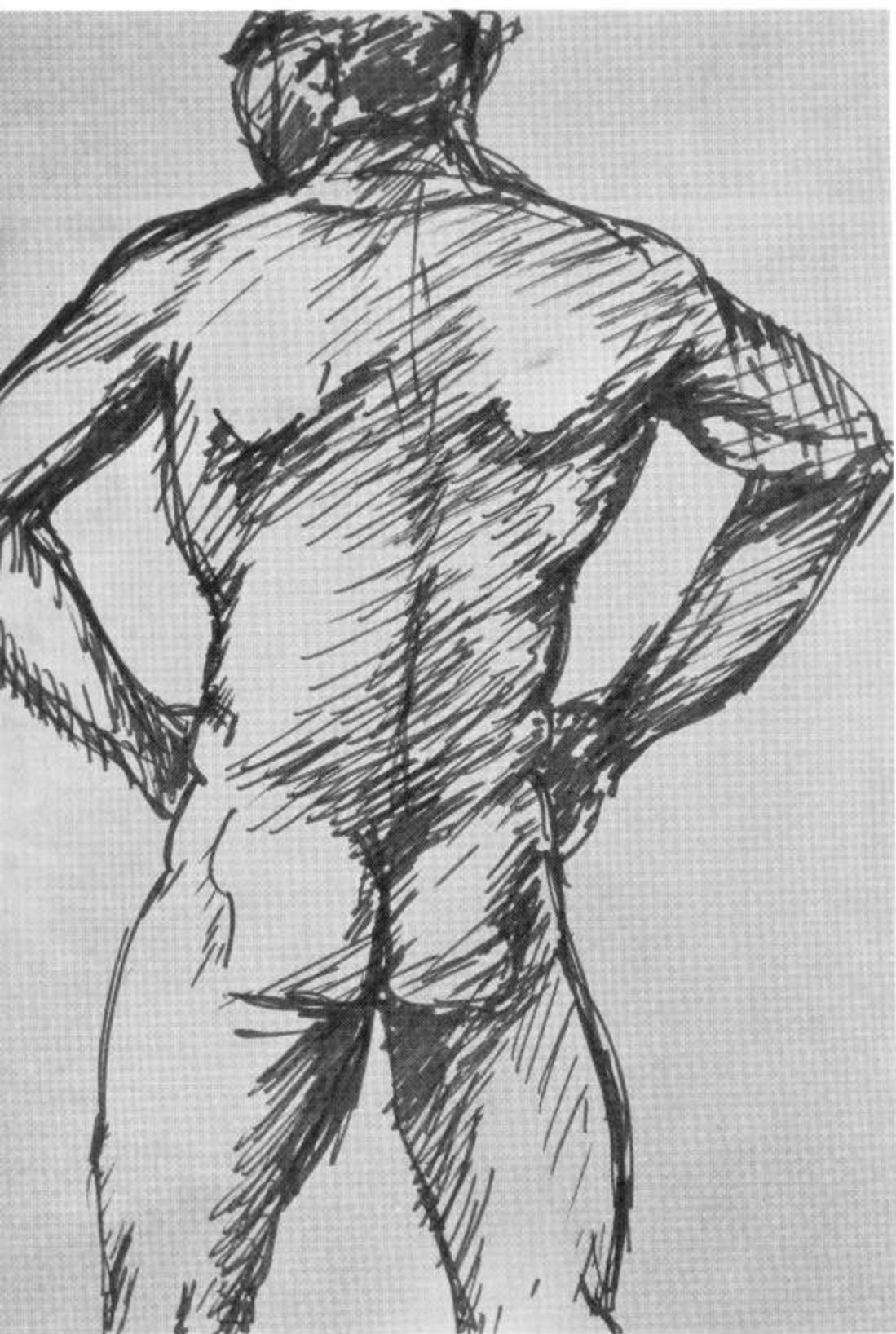
















An Expert Speaks

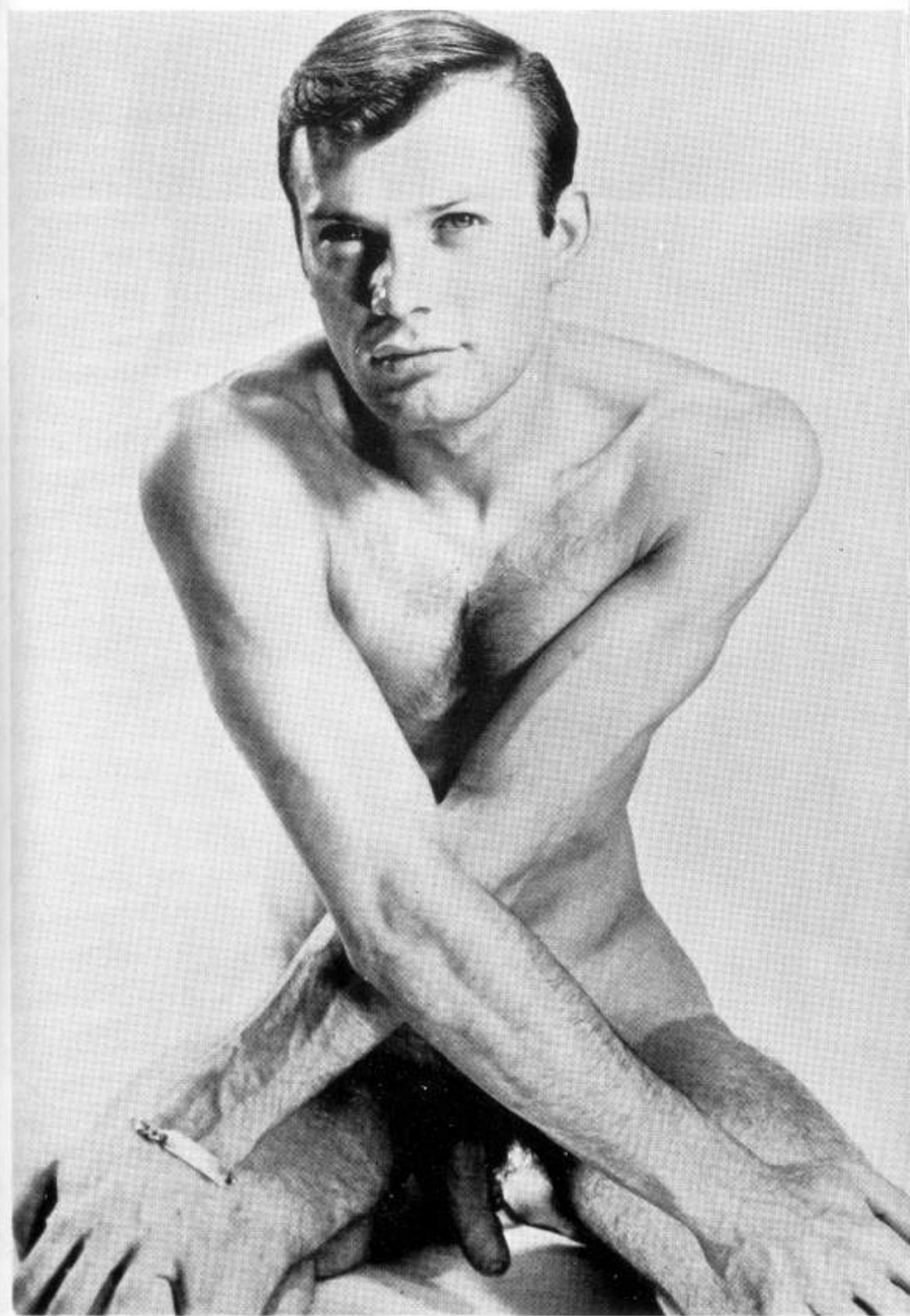
Andrew Loomis, one of the most successful of present-day artists, does most of his work now for Redbook, Saturday Evening Post, Ladies Home Journal, and other national magazines. To these publications he contributes illustrations for leading stories. In the past he has worked on some of the largest national advertising campaigns, and twice he has won first award for outdoor posters in national competition. Comments below were taken from Mr. Loomis' book, *Figure Drawing for All It's Worth*, published by The Viking Press, New York City:

"The nude human figure must serve as the basis for all figure study. It is impossible to draw the clothed or draped figure without a knowledge of the structure and form of the figure underneath. The artist who cannot put the figure together properly does not have one chance in a thousand of success..."

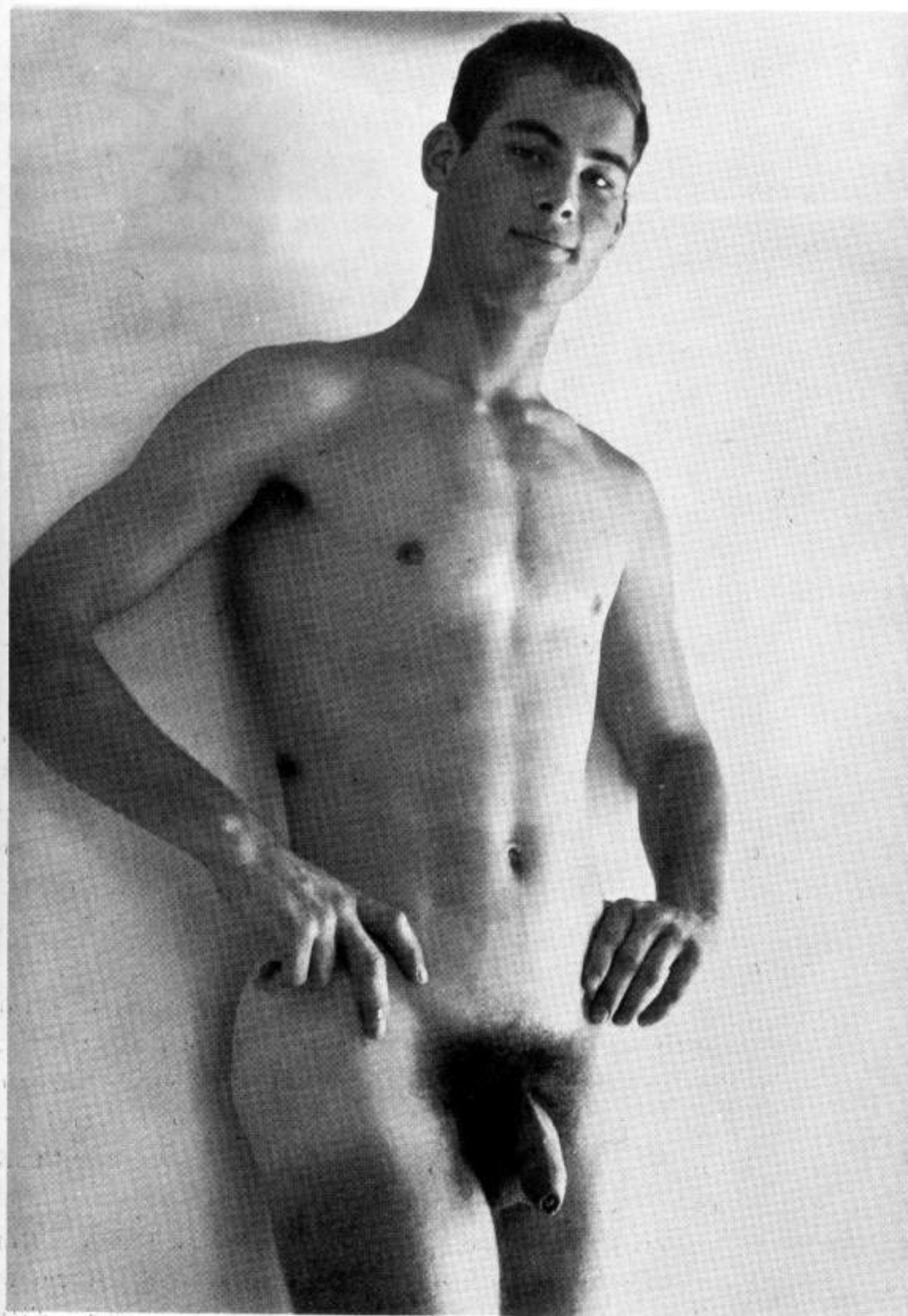
"If you are offended by the sight of the body the Almighty gave us to live in, then give up all thought of a career in art...I have been engaged in almost every type of commercial art, and my experience confirms the fact that the study of the nude is indispensable to any art career that requires figure drawing. A vocational course without such study is a deplorable waste of time..."

"If it is possible to draw from a live model, do so by all means . . . If you can take photos or have access to them, try your skill at drawing from them . . . The source of your knowledge is immaterial . . . We can learn more about a smile from the camera in five minutes than we can in five years of trying to 'catch' it with the eye alone . . . Every successful artist whom I know has a camera and uses it . . . You cannot invent light and shadow. Draw from life or good photographs.."









You cannot relax and create beauty when you are worried about someone watching or interrupting your photographic session. This goes double for your model because he will do his best work only when he is alone with just the photographer.

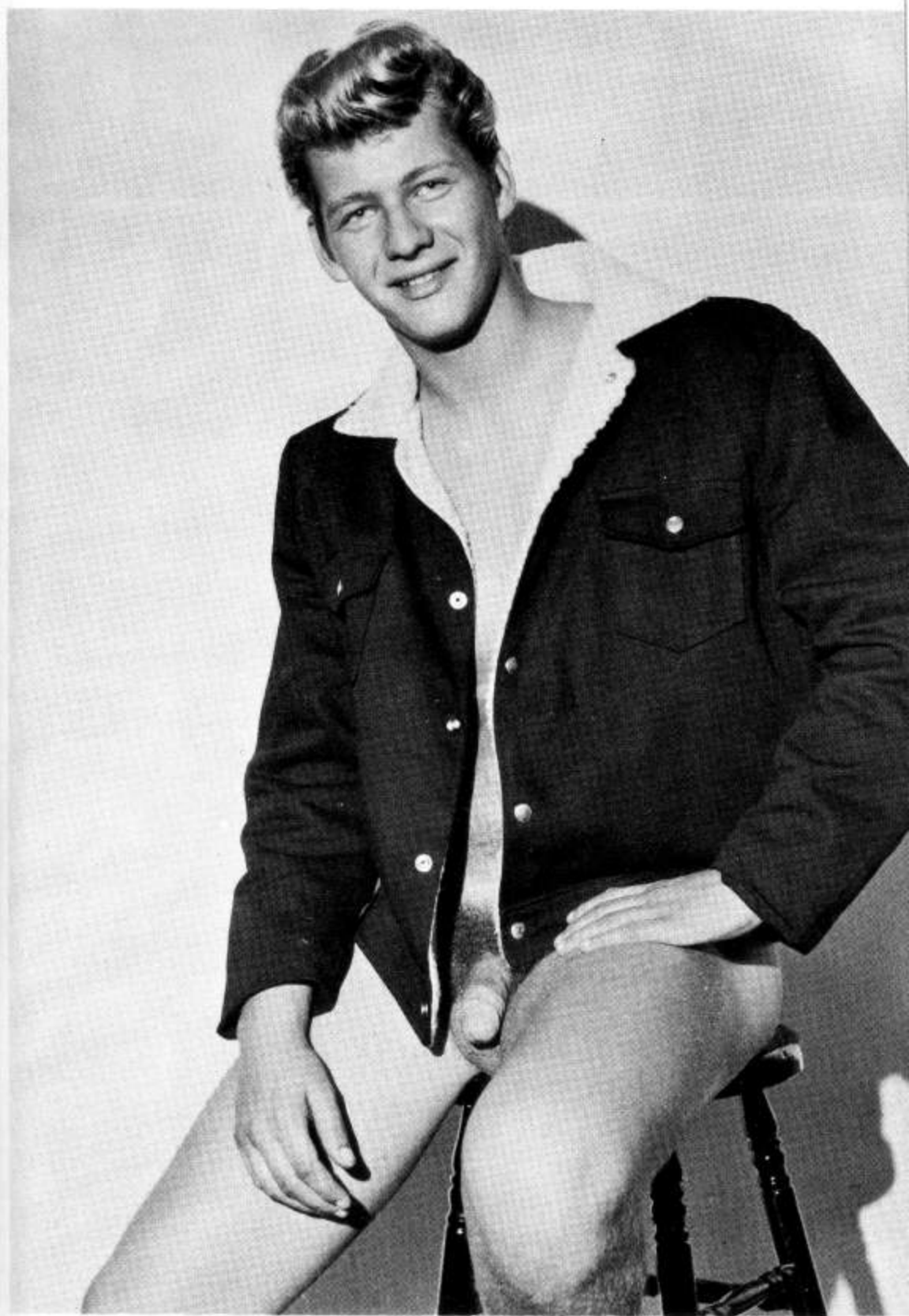
Don't Be In A Hurry

Devote at least several hours to each photographic session. Real creativity does not come at once. The model must be given time to get in the mood. The photographer must go thru the motions of creating before originality takes over and makes a masterpiece out of the commonplace. Never be afraid to try something different — to experiment with angle, pose, or lighting. Many times we know what we want, but it takes many tries before the idea becomes reality and becomes a photograph of which we are proud. It is only by trial and error (and countless wasted negatives) that we improve our work.

Next, you must decide what kind of lighting you are going to use. Will it be the light that is already there or will you add artificial light? For anyone starting out, the easiest place to work is outdoors using sunlight. Here you can dispense with the worry of how to place artificial lights and can concentrate on posing the model. Let simplicity be your guide.

There is something satisfying in taking a good photograph of a nude figure, not only because good nude photographs are so hard to come by, but because it makes you feel as if you have done so much with so little. It is like an entertainer, who is so talented he can perform on a bare stage without props, orchestra, and chorus.

I have often been asked, "Who do you think takes better pictures of men, a man or a woman?" This seems to me to be a ridiculous question because there is no answer. With







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Nude Photography as an Art Form

If one were to study all the things we know, he would find there is nothing more beautiful, more intricate, more exciting, or more mysterious than the human body. The nude as an art form has been with us since the beginning of recorded history; and no doubt will stay with us into eternity.

During the Golden Age of Greece and Rome, the great sculptors glorified the male body in bronze and marble. Great painters, such as Michaelangelo, captured the male nude to perfection with their paints.

With the discovery of photography, a new form of art was born. For the first time, man was able to make an exact copy of life. Before this, the artist had to rely on his imagination and talent. He did not have to duplicate what was there. He could change the background, improve upon facial or body imperfections, or alter whatever he wished.

But, with the invention of the camera, all this changed. The artist suddenly had realism. What was there in real life stayed there when the photograph was developed. There was much more pre-planning to do. The artist had to select his models carefully. If the model did not have well-developed muscles, the camera artist could not add them. There was the background to consider, the props, lighting, and posing. The camera artist was still creating art, but in a different way. Almost all of it had to be done before the start of the picture-making.

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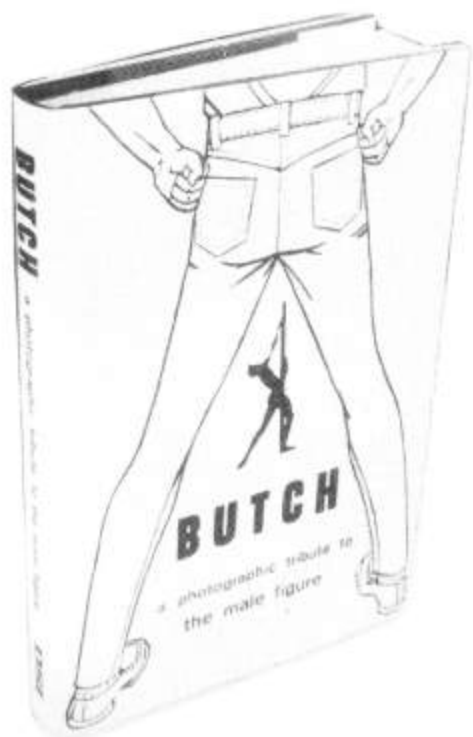
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is a luxurious book



of photography

Inside the rich blue leather covers, you will find page after page of photos – each one a tribute to the charm and rugged good looks of young manhood.

This book has no story. It's all pictures – and the pictures are all of young men. Every photo is an UNDRAPED front view in big FULL-PAGE size. The book weighs almost TWO POUNDS and is over ONE INCH THICK because the paper is the same as that used for expensive double-weight studio enlargements. Over FIFTY full-page photos in this book – which would cost you \$30–\$50 if you could buy them separately elsewhere.

Yet **BUTCH** book is yours for only \$20. A third printing has just been completed and copies are on hand for immediate delivery. Money back if you're not delighted.

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